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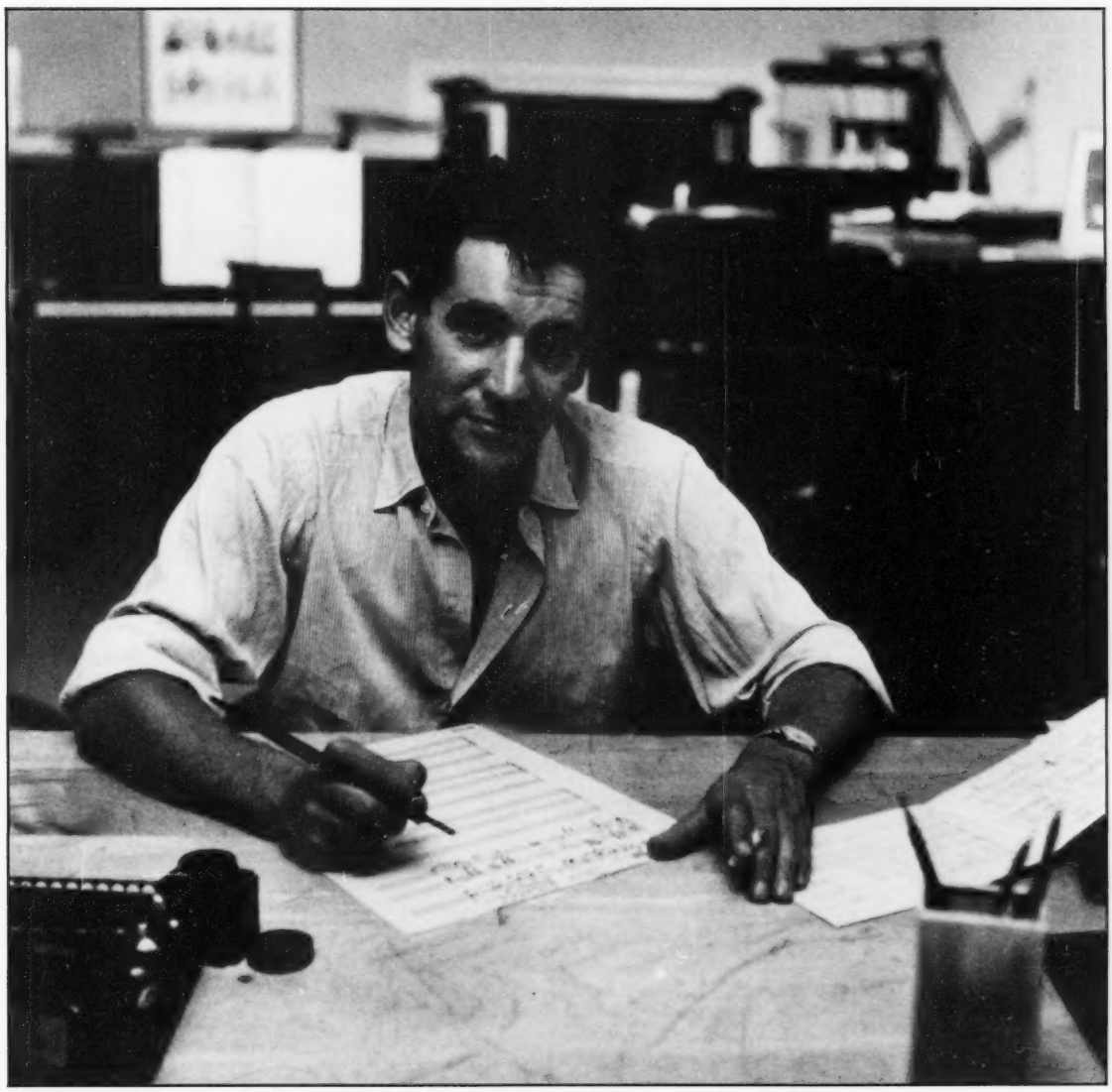

The Leonard Bernstein Archives

Library of Congress

INFORMATION BULLETIN

Vol. 52, No. 23
December 13, 1993

JAMES H. BILLINGTON
Librarian of Congress

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On the Cover: Leonard Bernstein in his apartment at 32 W. 10th St. in New York City, 1947. *From the Leonard Bernstein archives*

Cover Stories:

☐ The legacy of Leonard Bernstein is nearly impossible to summarize. But his archives, recently donated to the Library, accomplishes what mere words cannot. The fact that the collection will be digitized and made available to users who can't visit LC will greatly increase its usefulness and accessibility. 457

☐ Virtually every form of communication is included in the Bernstein archives. Also, a brief biography. 461

☐ A panel of friends and colleagues of Bernstein talked at the Library about their experiences with the great musician. 464

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The *Library of Congress Information Bulletin* is issued biweekly except in August (no issues published) and in December (one issue published) by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies and allied organizations in the United States.

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LC, Bell Atlantic to Cooperate in Project:
On-Demand Delivery of American Memory to Be Tested

The Library of Congress and Bell Atlantic announced Nov. 18 a public/private demonstration project to test the use of a telephone network delivery system to disseminate selected multimedia collections from the Library's American Memory program. The project will also assess the potential audience for such materials.

The American Memory program provides electronic access to original, primary-source materials from selected Library collections. The content ranges from Mathew Brady's Civil War photographs to 19th century pamphlets by African American writers to Thomas Edison films of New York City at the turn of the century. American Memory media formats include motion pictures, still photographs, recorded sound and searchable full texts.

The Library will supply multimedia material for inclusion in Bell Atlantic's test of programming on demand in northern Virginia. The company intends to expand its current technology test, which involves a few hundred Bell Atlantic employees, to a market test next spring. The market test will involve up to 2,000 customers and will include an array of programming material from many sources, ranging from entertainment to health care and education.

The Bell Atlantic/Library of Congress demonstration project is a key element in the final year of American Memory's five-year pilot period. The Library is using this, and other demonstration projects, to compare various delivery methods and to identify feasible models for future distribution of its holdings.

"Congress has encouraged the Library to find new ways to allow educational institutions and the private sector to make use of our research and development in the field of electronic storage and delivery of original and primary materials from our collections," said James H. Billington, Librarian of Congress. "This agreement is part of that effort."

An LC staffer demonstrates the features of American Memory to Sen. Bob Kerrey (D-Neb.).

"Bell Atlantic is proud to be able to work with the Library of Congress in assessing the potential working relationship between the public and private sector in bringing the American Memory program to the fingertips of the general public," said Raymond W. Smith, chairman and chief executive officer of Bell Atlantic Corp.

"Making the vast resources of the Library of Congress readily available in an on-demand electronic environment will have a tremendous impact on education, scholarship and research."

The Library will supply the digital content during the project. Bell Atlantic will provide the delivery system and necessary technical expertise. Both parties will cooperate in the evaluation process.

The American Memory project began in 1990. It includes documents from the Continental Congress (1774–1790), films of New York City (1897–1906) and of President McKinley (1901), and early recordings of speeches by America's leaders (1918–1920). CD-ROM (optical disk) versions of these collections have been evaluated by 44 libraries, school districts and colleges throughout the United States. The Bell Atlantic demonstration project will employ on-line rather than disk-based software tools.

Bell Atlantic Corp., based in Philadelphia, is the parent company of New Jersey Bell, Bell of Pennsylvania, Diamond State Telephone (Delaware) and the Chesapeake and Potomac Telephone Companies of Maryland, Virginia, West Virginia and Washington, D.C.

Advise and Consent:

Madison Council OK's More Money for LC Programs

The James Madison Council, the Library's first national private sector advisory group, continued to fulfill its promise of helping the Library reach out to the nation to share its incomparable resources by voting to approve the expenditure of more than a half million dollars to support various projects recommended by LC staff and managers. The funds are from membership fees contributed by members of the Madison Council (which now numbers 92).

This is the third consecutive year the Madison Council has voted substantial funds to help support Library outreach efforts (see LC *Information Bulletin*, Nov. 30, 1992, and Nov. 4, 1991).

John W. Kluge, head of Metromedia and chairman of the council, opened the Nov. 9 meeting in the recently refurbished Members Room in the Thomas Jefferson Building and introduced new members of the council. Edwin L. Cox, vice chairman of the Madison Council and chairman of the council's executive committee, led the discussion of specific projects proposed for funding.

Library staff members presented the various projects, and the council voted to support all of them. They are:

☐ $100,000 to present film classics from the National Film Registry in small and mid-size cities around the nation "to interest young people in old films," as David Francis, chief of the Motion Picture, Broadcasting and Recorded Sound Division, put it.

☐ $9,576 to support research on the 4,000 panoramic photographs in the Library's Prints and Photographs Division and provide funds to plan for a traveling exhibition of these photographs, which have never been completely surveyed.

☐ $50,000 to launch the first volunteer docents program at the Library in preparation for the reopening of the Thomas Jefferson Building in 1994. Madison Council member Ann Brownson has already begun to work with the Visitor Services Office on this project.

☐ $60,000 to revise and update the now out-of-print guidebook to the Library of Congress and to publish *Thomas Jefferson and the Library of Congress*, both illustrated books of interest to the general visitor that are part of the Library's bicentennial program (LC will be 200 in the year 2000).

☐ $49,500 to create an outreach program based on 100 significant and unique manuscripts in the custody of the Library's Manuscript Division. The funds would allow the creation and preparation of the core collection of 100 documents, as well as the development of a slide show, a narrated video and videodisk.

☐ $100,000 to help support exhibitions, symposia, films and other programs to increase understanding of African American contributions to U.S. culture and history. These will coincide with the publication of *The African-American Mosaic: A Library of Congress Resource Guide for the Study of Black History and Culture* that is scheduled to be published early next year.

☐ $100,000 to help support a major exhibition on the history of the U.S. Capitol building.

☐ $9,000 as seed money to prepare an exhibition of 100 Library treasures for display at Christie's and other international auction houses to increase awareness about the Library and its collections.

☐ $10,000 to provide travel funds for Poet Laureate Rita Dove to allow her to take her message about the importance of poetry to cities outside of Washington.

☐ $30,000 to help support the Library's transition to the electronic era of cartography and geography with hardware, software and staff retraining in the Geography and Map Division.

Madison Council members saw a demonstration of American Memory in the Members Room of the Jefferson Building during their visit to the Library on Nov. 9.

Three other projects will be funded by individual Madison Council members. Frederick Prince will provide $5,000 to identify and catalog documentary footage from the Martin and Osa Johnson collection of African safari films from the 1920s and 1930s; Abraham Krasnoff will contribute $5,000 to support a series of three one-day seminars for teachers in connection with three Library exhibitions; and Mrs. James H. Clement has given $25,000 in seed money for developing a state-of-the art multimedia storage and retrieval system for the compilation of the newly acquired Bernstein archives (see stories beginning on page 457).

In addition to the projects funded annually from Madison Council membership fees, six council members have joined the "Jefferson Society" in the past three years by contributing $1 million each to support specific projects in which they are particularly interested.

Mr. Kluge is supporting the new Leadership Development Program to recruit minorities both from within and outside the Library for leadership training.

Edwin L. Cox, chairman of the Edwin L. Cox Co., has not yet specified a project for his contribution.

Glenn R. Jones, chairman and chief executive officer of Jones Intercable, has funded the Global Library Project.

Edward Lowe, chief executive officer of Edward Lowe Industries, has created the Business Research Fund to promote access to and use of business information by entrepreneurs.

Mrs. Jefferson Patterson is funding the Library's Junior Fellows Program; and Laurance Rockefeller is supporting new American Memory projects on Calvin Coolidge and on the history of the environmental-conservation movement.

—Helen Dalrymple

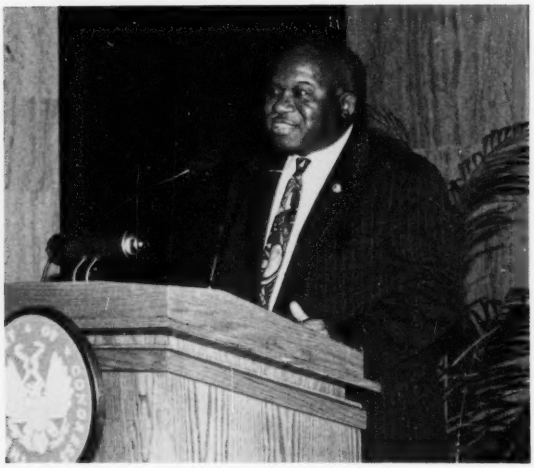
Some of the Madisonians in attendance included (from left) Joan Sealy, Frank Perdue, George Sealy, Mitzi Perdue and Ann Brownson.

LC Hosts Reception for Retiring ALA Washington Director

Eileen Cooke chats with Sen. Paul Simon (D-Ill.) during the Nov. 16 reception in her honor at the Library. *Photos by Helen Dalrymple*

On Nov. 16 the Library hosted a reception in the Madison Gallery in honor of Eileen Cooke, director of the Washington office of the American Library Association. Ms. Cooke will retire from ALA on Dec. 31, after 30 years of service to the association.

Dr. Billington congratulated Ms. Cooke for her dedication to libraries and the library profession. Many other LC officials, past and present, also expressed appreciation. Hardy Franklin, ALA president and director of the District of Columbia Public Library, said, "Eileen Cooke is like a 51st state senator on Capitol Hill. Her political acumen is



Ms. Cooke was congratulated by Public Printer Michael DiMario (center) and Superintendent of Documents Wayne Kelley, both of the Government Printing Office; Rep. Major Owens (D-N.Y.), who is also a librarian, delivered comments.

phenomenal and her relationship with elected officials legendary. Her expertise will be sorely missed."

Ms. Cooke began as assistant director of the ALA Washington office in 1964 and became director in 1972. She is currently a member of the School of Library and Information Science Board of Visitors at Catholic University of America and of the Advisory Council of the Home and School Institute.

Ms. Cooke has worked on many library issues, including the Library Services and Construction Act, the Higher Education Act, the Medical Library Assistance Act, the National Commission on Libraries and Information Science and two bills on the White House Conference on Library and Information Services.

NAFTA and the Future of Trade and Security:

Former State Department Official Speaks at LC

The following article is based on a lecture delivered at the Library before passage of the North American Free Trade Agreement (NAFTA).

President Clinton's success in gaining congressional support for the North American Free Trade Agreement may influence the future of trade negotiations between Western Europe and the United States, according to Robert Zoellick, former under secretary of state for economic and agricultural affairs under President Bush.

"The effect of NAFTA goes far beyond relationships within North America," Mr. Zoellick said. "I think it's safe to say that if NAFTA fails, the Uruguay Round is as good as dead." (The Uruguay Round is the latest set of General Agreement on Tariff and Trade, or GATT, talks aimed at removing barriers that inhibit international free trade.)

Mr. Zoellick, who is currently executive vice president of the Federal National Mortgage Association (Fannie Mae), discussed "European-American Relations in the 21st Century: Emerging Trends" at the Library on Oct. 26. While serving as counselor of the State Department and deputy chief of staff for the Bush administration, he was a key player in developing U.S. strategy on German unification. His visit was sponsored by the Library's European Division, which offers a series of lectures by experts on international economic, social and political issues.

According to Mr. Zoellick, protectionist trade policies eventually weaken and destabilize a nation's economy as well as the very industries it seeks to preserve. He cited France's "interventionist solutions" to shore up struggling Air France. "You can't make a case for supporting international airlines for all of the European countries," he said. "Open trade reduces inefficiency in industrial policy, lowers prices and allows countries to focus on their

strengths rather than pumping money into losing industries whose day has passed. Instituting a single-market system throughout Europe would help, especially in airline, telecommunications and trade market policies."

Mr. Zoellick stressed that global competition—not only from Europe but also from Latin America and Asia—will continue to grow, as will technological advances that improve efficiency and require fewer workers. He predicted that increased competition and industry deregulation will improve individual companies' performance and help them trim costs, but that such measures will also cause inevitable disruption in the work force.

"Industries must try to free up the labor market by offering more part-time work or by letting people go," he said, adding that, although the United States has been confronting such trade-offs for some time, European and Japanese companies are only now beginning to consider revising their longstanding policies of guaranteeing lifelong employment and artificially preserving industries.

"I was amazed when I returned to the private sector after eight years to see how technology had affected the way corporations operate," he said. "The layers of middle management who relayed information back and forth through the hierarchy aren't really necessary anymore."

According to Mr. Zoellick, a major factor in the unstable ecomomies of the nations of Europe began with their reluctance to loosen monetary policy in the 1970s and 1980s to bring down inflation caused by "labor market rigidities."

He also discussed security in Europe, specifically, Germany's future defense role. He attributed the struggle for acceptance of the Maastricht Treaty on European Union (which went into effect on Nov. 1) in part to Germans' disappointment in their country's lack of strong foreign policy leadership following last year's resignation after 18 years in office of Hans-Dietrich Genscher, Germany's foreign minister.

"I was amazed when I returned to the private sector after eight years [in government] to see how technology had affected the way corporations operate. The layers of middle management who relayed information back and forth through the hierarchy aren't really necessary."

—Robert Zoellick

"The events in the former Yugoslavia came as a profound shock to European confidence and sense of self," Mr. Zoellick said. "But most countries outside Asia have cut their security forces and resources. The question must be asked: Could Europe marshall 25,000 troops as part of a U.N.-sponsored peacekeeping force of 50,000 troops that would serve in Bosnia?

"It's beyond a question of force levels," he continued. "The modern army—whether it be employed for peacekeeping or use of force—requires extraordinary resources, more than even 10 to 15 years ago. Military intelligence relies on sophisticated satellite logistics systems, lift capabilities and military hardware, as the United States learned in the 1980s. The French really got a taste of this in the Persian Gulf War. They were surprised at the disparity between their forces and those of the United States and Great Britain. They couldn't fight at night—had no night goggles, infrared systems or other equipment. That's why they were put on the flank."

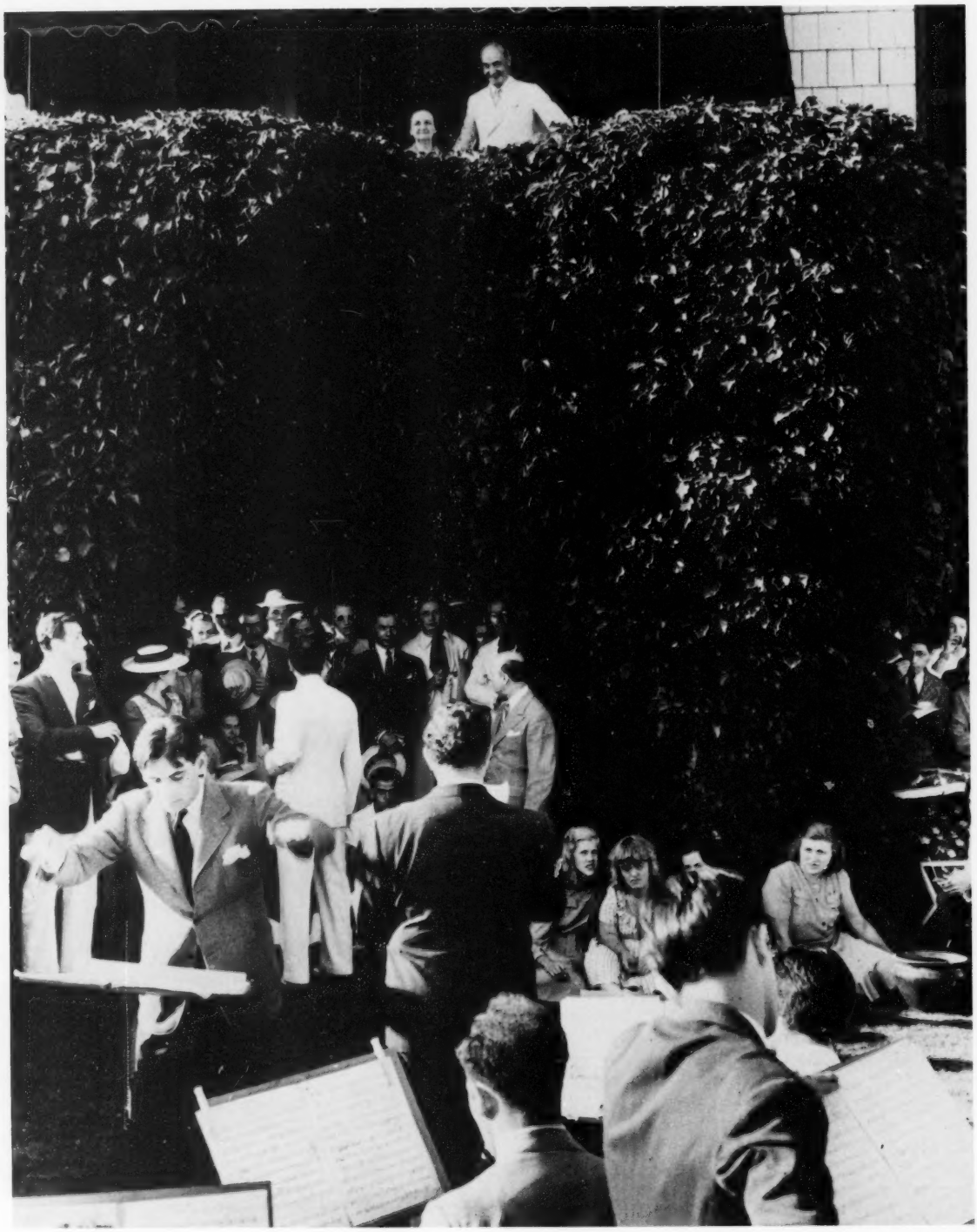
The speaker was hopeful that in the near future France will reenter NATO's integrated military command. He stressed NATO's continuing importance, warning that "military history shows countries often go through many years and casualties to establish such alliances in wartime."

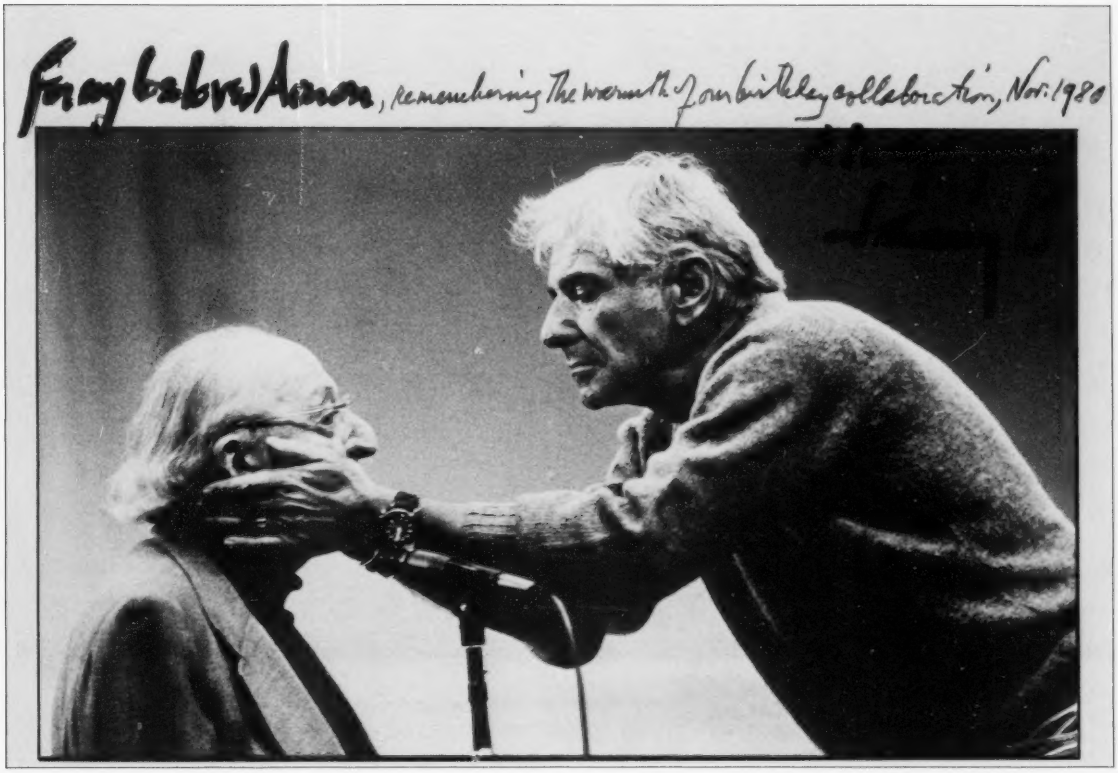
Mr. Zoellick also criticized the European Community's tendency to focus almost exclusively on its members, a trend he said the United States may be following as well. He called for both sides to "think also about problems in Asia," pointing out that members of the Association of Southeast Asian Nations (ASEAN) have become major global trading partners. "The United States exports more to Singapore than to Spain or Italy and more to Korea than to France," he said. "And in 1991-92, we exported more to the ASEAN countries than to Germany.

"One of the [Clinton] administration's latest strategies to sell NAFTA is to say the Japanese don't like it; therefore, people think it must be good," Mr. Zoellick said. "But when the Japanese deputy foreign minister visited me, he said his country was behind NAFTA. They see it as a test of U.S. political will and openness.

"And when you stop to think about it," he added, "if people fear lower wage rates paid to people in Mexico, how are we going to be able to trade with people in Asia or Europe? I hope we can pass NAFTA."

—*Barbara Bryant*





Portrait of the Artist as a Musical Giant:

LC Receives Bernstein Archives, Will Digitize Collection

by Guy Lamolinara

Leonard Bernstein was always trying "to imagine the unimaginable," his daughter Nina recently said.

Leonard Bernstein's first public performance, at the home of Serge Koussevitzky (looking on from balcony, with wife Natalie) in Lenox, Mass., 1940; "For my beloved Aaron [Copland], remembering the warmth of our birthday collaboration, Nov. 1980; Always yours, Lenny B" ***Photos from Leonard Bernstein and Aaron Copland collections in Music Division***

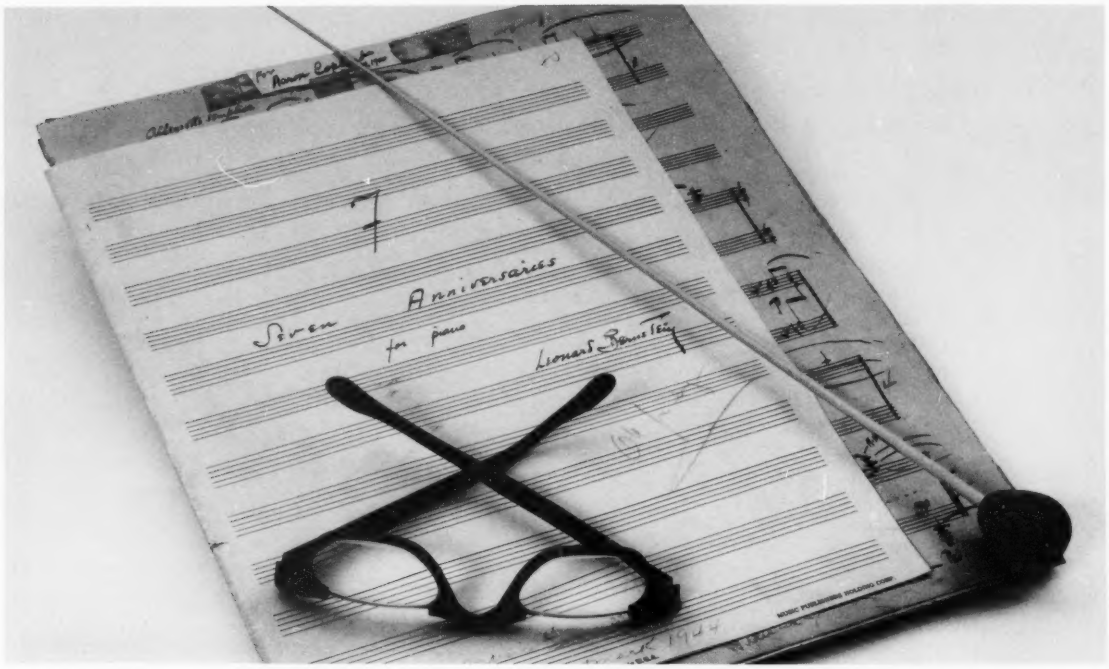
But perhaps not even the great musician, conductor, composer, storyteller, teacher and humanitarian could have imagined that his archives would one day be available on-line to people all over the world at the touch of a button on their personal computers.

Yet that day is near.

On Nov. 8 the estate of Leonard Bernstein (1918–1990) gave the Library his personal and professional archives with the understanding that they would be digitized and made available to users everywhere. The Library will work with the Bernstein family foundation, Springate, to convert significant portions of the collection to a digital format for the widest possible availability.

Dr. Billington called Bernstein's archives "a treasure for the American people. The Library of Congress is taking a leading role in the information revolution, and we hope to join with other institutions, archives and private partners to share this treasure electronically," he said during the presentation ceremony in the Library's Mumford Room.

"My father would be pleased to have his papers in this institution," said Nina Bernstein, one of Leonard Bernstein's two daughters. "He would have been proud to be joining his archives to those of his good friend and teacher Aaron Copland, his mentor Serge Koussevitzky and



Manuscript of "Seven Anniversaries," Bernstein's glasses and the baton he used to conduct his final concert, at Tanglewood, Aug. 19, 1990. *Photo by Jim Higgins*

one of his idols, George Gershwin, not to mention the many others whose distinguished collections call this place home."

"There is a unique element to the story that I think would have moved him even more," she added. "My father was not what you would call a quiet, conventional man. He wasn't the type to accept rules and traditional methods without questioning. He liked to push the envelope of accepted norms. . . . He urged us to imagine the unimaginable, and that is what we are doing."

As sister Jamie Bernstein Thomas, Schuyler Chapin, Bernstein's longtime friend and one of the three trustees of his estate, and Nina Bernstein visited more and more institutions, "we found that there existed a fundamental contradiction in the practices of library science." Nina Bernstein was referring to research institutions' subjugation of public access in favor of preservation or vice versa. She said that she, her sister and Mr. Chapin were "tremendously impressed by the painstaking care with which experts rescued manuscripts from the modern scourges of Scotch tape and ballpoint pen. But we were disappointed to find that once saved, these treasures were summarily packed away in acid-free boxes to be viewed only by a very few 'highly qualified' individuals."

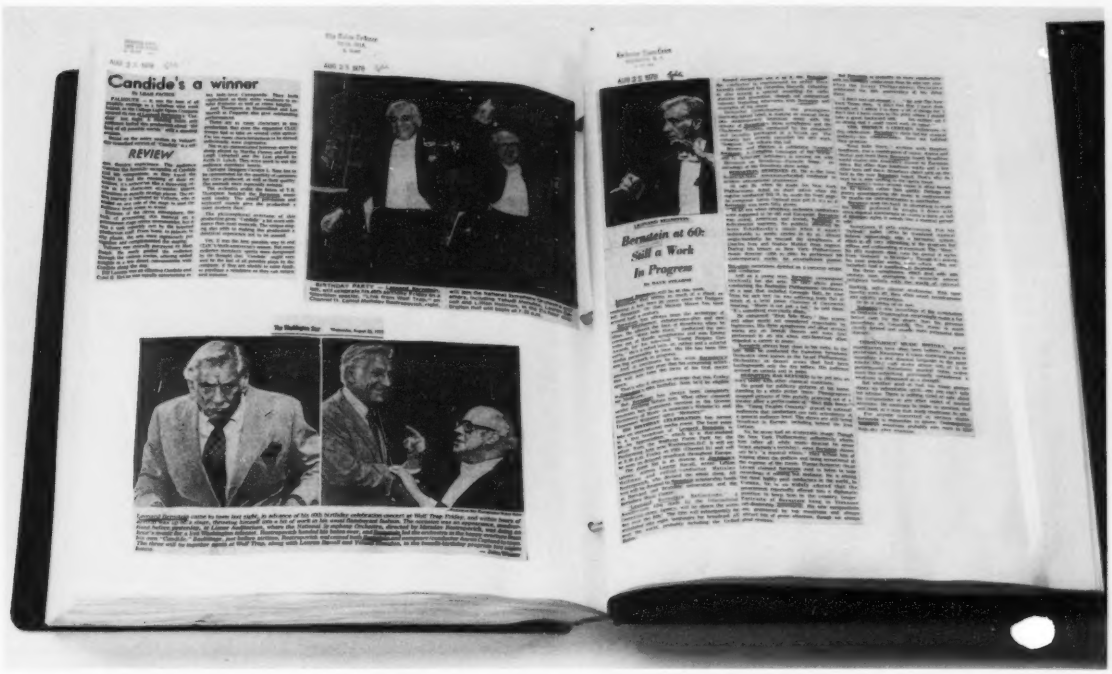
On the other hand, although they were "gladdened" by the free access encouraged by some institutions, they were distressed by the damage inflicted on the original materials.

"Clearly neither of the situations looked promising," Nina Bernstein said. "What had Leonard Bernstein worked so hard for all his life if not an educated public? . . . But if an educated public was to be gained only at the price of stolen or ruined materials, we would have to decline" to donate his archives.

"It was Jamie, I think, who first imagined the unimaginable. What if the archives were digitized? An idea nothing short of revolutionary and one worthy of my father's praise."

This electronic archives will allow anyone to access the collection—without any harm coming to the original materials. "The Bernstein archives, composed of every existing medium—from kinescope to pencil scribbles to DAT tape—is an ideal candidate for the experiment," Nina Bernstein said. "The Library of Congress, having already explored digital formatting [in its American Memory Project], was ready and eager to undertake the challenge."

According to Ms. Bernstein, there were many reasons for selecting the Library as the recipient of the archives "and our future partner in this ambitious enterprise." In addition to LC's reputation for preservation of



One of many Bernstein scrapbooks in the collection. This was assembled by Helen Coates, his assistant. The clippings shown report on activities during the week of his 60th birthday in 1978. *Photo by Jim Higgins*

materials and its willingness to produce the electronic archives, many of Bernstein's manuscripts have been housed in the institution for years. The Bernstein family felt the archives would best serve the public if it were kept together in one place.

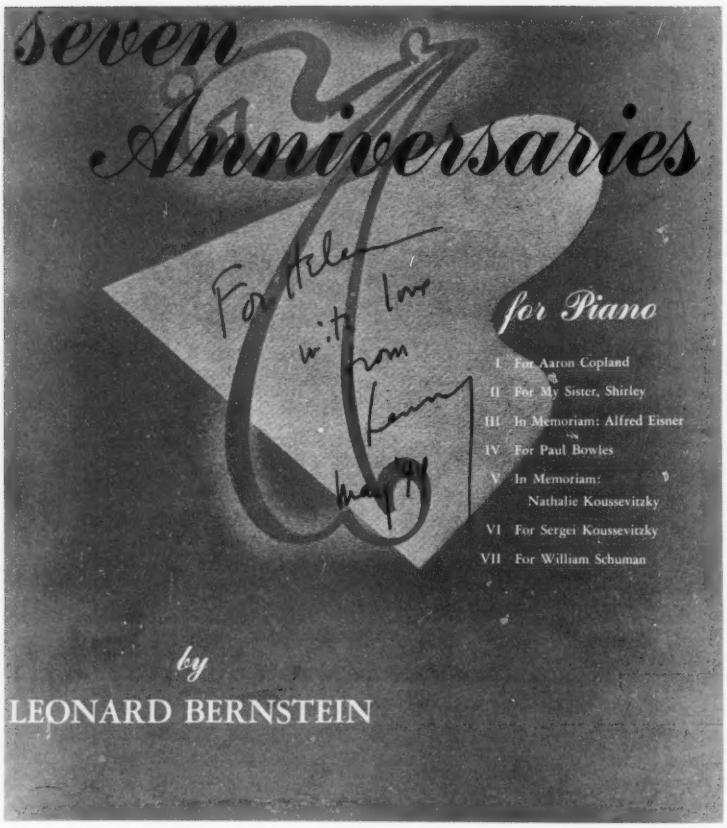
Then Nina Bernstein, taking a cue from her father, began to imagine what once would have been an impossible dream: "Imagine reconstructing an exchange of letters between Bernstein and Copland or Bernstein and Koussevitzky, and then being able to hear a piece of Copland's music referred to in a letter, and then being able to see the score with Koussevitzky's markings, and then see a film of Koussevitzky conducting the piece, and then a film of Bernstein conducting the same piece, and on and on. What is so exciting about this technology when applied to the task of research is its indefinite scope. An electronic archives has no boundaries. . . . It opens up unprecedented opportunities for knowledge and understanding."

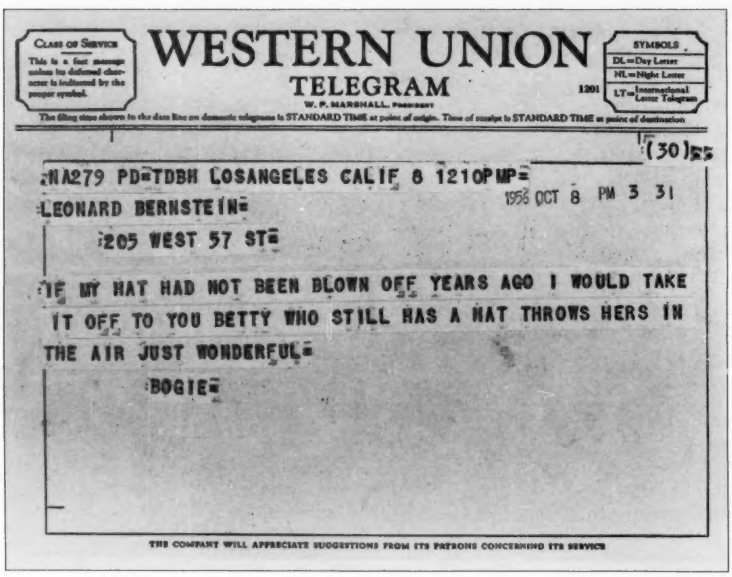
Nina Bernstein, along with her sister and brother Alexander, then presented to Dr. Billington Bernstein's personal conducting score of what for many is his most beloved and enduring masterpiece: "West Side Story."

After the applause subsided, the lights were dimmed as the musical's familiar overture provided the opening sound track for a brief film on Bernstein and the multimedia project. In some ways, the film offered a tantalizing nugget of the experience the Leonard Bernstein multimedia archives will offer:

Those who had never heard Bernstein speak were listening to his resonant baritone as he sat in Carnegie Hall, discussing his debut as a conductor of the New York Philharmonic 50 years ago; then the audience saw Bernstein conducting an orchestra in rehearsal. "A curious corollary occurs to me—sitting in Carnegie Hall—to the great event that took place here in 1943," the conductor said. "And that is that it was not just a concert for a few thousand-odd people in this hall, but it was a radio broadcast. I've said this before, but it occurs to me in an interesting new light, because it was kind of prophetic that my debut as a conductor should have been involved with an electronic medium."

"Prophetic indeed!" said Lauren Bacall, the film's narrator. "Electronic media can allow us to explore the archives of a master teacher so that we may continue to learn. Most important, electronic media provide an opportunity to study the creative process of one of the geniuses of the 20th century for centuries to come."





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"For many, the basis of his life was sharing," said violinist Isaac Stern in the film.

He was followed by James W. Pruett, chief of LC's Music Division, which will be the principal repository for the Bernstein archives. "The Library of Congress is one of the great research and public institutions in the world," Dr. Pruett said. "It has collections that are unmatched in practically every field. It offers researchers, all the citizens of this country and scholars abroad the opportunity to carry on research in a unique way."

Another example of the possibilities offered by an electronic archives: The Leonard Bernstein archives can be linked electronically with other archives. Thus materials in the Copland collection (also at the Library) can be accessed while studying Bernstein's work. An exchange of correspondence regarding Copland's third symphony reveals how Copland, on the advice of Bernstein, cut eight bars from the piece. Someone plugged into the Bernstein archives could read the letters and then look at the music and listen to the symphony.

The film concluded with the voice of Bernstein himself, who perhaps best characterized his legacy:

"There must be something in us, and in me, that makes me want to continue and to teach . . . to share with you critical themes about the past to try to describe and assess the present—all of that because of a firm belief in the future."

Printed piano score of "Seven Anniversaries," 1944, with inscription to Helen Coates, Bernstein's longtime assistant; congratulatory telegram from Humphrey Bogart and Lauren Bacall regarding "Omnibus" TV show, Oct. 8, 1956

Mass Media:

Bernstein Archives Include Many Forms of Communication

by Helen Dalrymple

Leonard Bernstein was one of the 20th century's most prominent and influential musicians. Born in Lawrence, Mass., in 1918, he began playing the piano as a young teenager; throughout his life he could read and play through a musical score virtually without error as easily as he could read a book.

He was educated at Harvard University, where he earned a degree *cum laude in musica* in 1939. He studied conducting, orchestration and piano at the Curtis Institute in Philadelphia, graduating in 1941, and studied conducting under Serge Koussevitzky at Tanglewood in Lenox, Mass., in 1940.

Bernstein's first appearance with a professional orchestra also occurred in 1940, when he conducted the Boston Pops Orchestra.

In 1943, as the newly appointed assistant conductor of the New York Philharmonic under Arthur Rodzinski, Bernstein was called upon at the last minute to substitute for guest conductor Bruno Walter, who was taken ill. Rodzinski was out of town and could not get back in time for the concert. Bernstein's performance, his conducting debut with the Philharmonic, was a tremendous success and catapulted him into the public eye, in part because it was one of the season's concerts to be broadcast nationally on radio. From that point on his career took off.

In 1944 alone, he conducted the premiere of his first symphony, *Jeremiah*, with the Pittsburgh Symphony, as well as the premiere of his first ballet, *Fancy Free*, in New York City; his first work for the theater, "On the Town," was first performed on Broadway; and he signed his first recording contract with RCA Victor.

Bernstein's long and very productive career spanned more than 50 years; he conducted his last concerts at Carnegie Hall and at Tanglewood in 1990, just months before he died on October 14 that year.

One of Bernstein's "Young People's Concerts," 1970. The master teacher pioneered the use of television as an educational medium.

As Michael Tilson Thomas observed in remarks at the Library of Congress on Nov. 8, however, Leonard–"Lenny"–was much more than a conductor. He was first and foremost a *musician*, who was influenced as much by jazz and American popular music as he was by the European classical tradition.

He wrote the musical score for the movie "On the Waterfront" in 1954; and for the vast majority of the American population who know little or nothing about his classical compositions, "West Side Story," which opened on Broadway in 1957, may be his most lasting musical legacy.

Leonard Bernstein was a man of great passions and great energy; he loved people and he loved to reach out to them to share his passion for music. His "Young People's Concerts" with the New York Philharmonic, which premiered on CBS–TV in 1958, set a standard for innovative musical programming on television that has never been surpassed.

In 1972 Bernstein was named the Charles Eliot Norton Professor of Poetry at Harvard University, where he gave six lectures that were later published in a book titled *The Unanswered Question*.

Working with young performers from around the world, in 1986 Bernstein created a world-class training orchestra for the Schleswig-Holstein Music Festival. And in 1990, using Tanglewood as a model, he founded the Pacific Music Festival in Sapporo, Japan.

Bernstein received scores of honors and awards throughout his life, both musical and humanitarian,

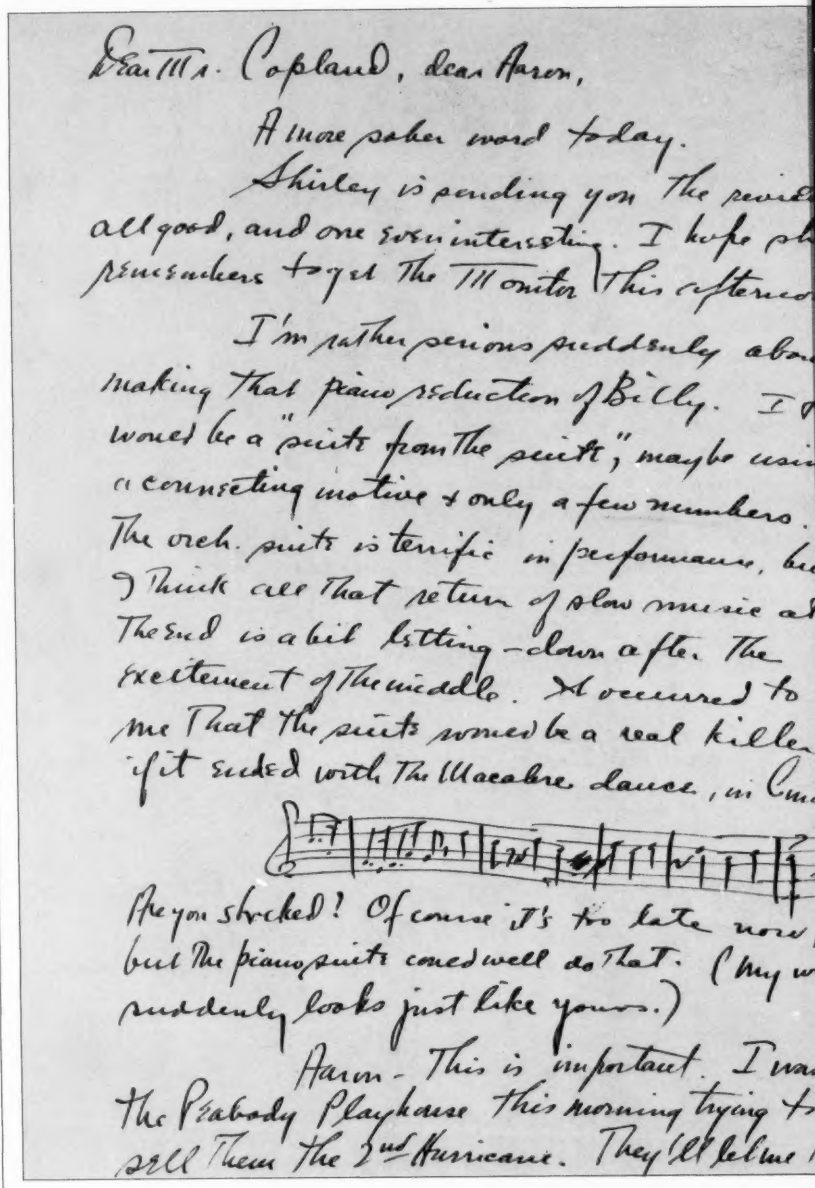
including: the National Fellowship Award; the Gold Medal from the American Academy of Arts and Letters; medals from the Beethoven Society and the Mahler Gesellschaft; the Handel Medallion; the Tony Award for Distinguished Achievement in the Theater; 13 Grammy Awards, including the Lifetime Achievement Grammy Award; 14 platinum/gold and international record awards; nine Emmy awards; decorations from foreign governments; and numerous honorary degrees from colleges and universities.

Composer, conductor, author, teacher, advocate of the arts, humanitarian—the many facets of the complex life of Leonard Bernstein are all reflected in his rich archives now at the Library of Congress.

The Bernstein archives occupies more than 1,200 linear feet (longer than four football fields laid end to end), making it one of the three or four largest collections of a single musician in the Library's Music Division—rivaled only by the collections of Aaron Copland (longtime friend and mentor of Bernstein), Irving Berlin and George Gershwin.

Comprising a wide range of materials and formats, the archives includes more than 1,000 recordings and more than 200 hours of video programming. Among the materials, for example, are original music manuscripts; correspondence with prominent 20th century figures in politics and the arts as well as fan mail; lectures, essays and television scripts; scrapbooks and research notebooks; photographs and slides; concert programs; art work and posters; and awards.

☐ **Correspondence.** Because of the prominent role he played on the American music scene for more than half of the century, the archives includes a huge collection of personal correspondence with more than 1,500 individuals, ranging alphabetically from George Abbott to Eugenie Zuckerman; politically from Eleanor Roosevelt to Nancy Reagan; and musically from Herbert von Karajan to Michael Jackson.


Dear Mrs. Copland, dear Aaron,

A more sober word today.

Shirley is sending you the suite all good, and one very interesting. I hope she remembers to get the III movt. this afternoon.

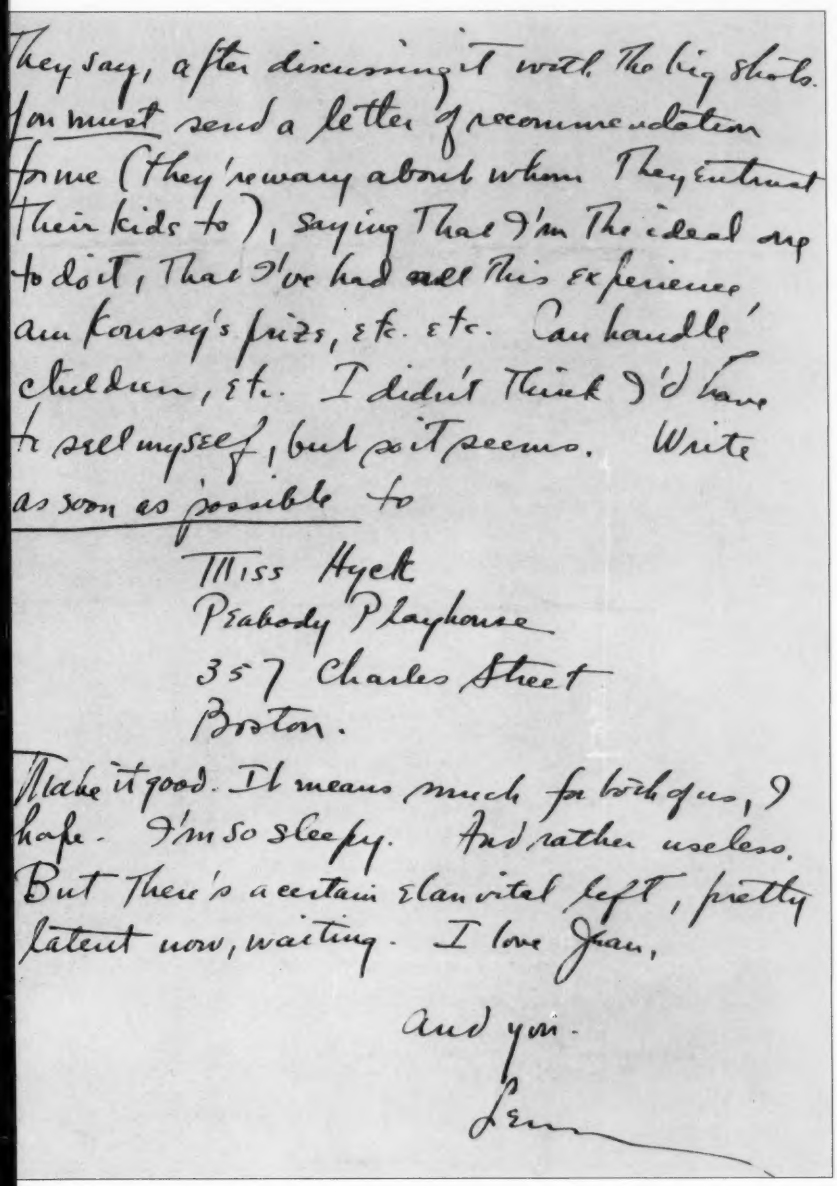
I'm rather serious suddenly about making that piano reduction of Billy. I do wonder be a "suite from the suite", maybe using a connecting motive & only a few numbers. The orch. suite is terrific in performance, but I think all that return of slow music at the end is a bit letting-down after the excitement of the middle. It occurred to me that the suite would be a real killer if it ended with the Macabre dance, in C

Are you shocked! Of course it's too late now, but the piano suite could well do that. (My writing suddenly looks just like yours.)

Aaron - This is important. I was at the Peabody Playhouse this morning trying to sell them the 2nd Hurricane. They'll let me

Letter from Bernstein to Copland, probably written in 1941, sketching out how he (Bernstein) wanted to conclude a piano reduction of Copland's *Billy the Kid* and asking Copland to recommend him as director of Copland's *Second Hurricane* at the Peabody Playhouse in Boston. Copland's letter did the trick; Bernstein directed the opera there in 1942.

Voluminous correspondence with Bernstein's collaborators is represented in the archives, including well as with dozens of other major composers, conductors and performers.



They say, after discussing it with the big shots, you must send a letter of recommendation for me (they're wary about whom they entrust their kids to), saying that I'm the ideal one to do it, that I've had all this experience, am Koussy's prize, etc. etc. Can handle children, etc. I didn't think I'd have to sell myself, but it seems. Write as soon as possible to

Miss Hyett
Peabody Playhouse
357 Charles Street
Boston.

Make it good. It means much for both of us, I hope. I'm so sleepy. And rather useless. But there's a certain élan vital left, pretty latent now, waiting. I love Jean,

and you.

Lenny

Betty Comden and Adolph Green, Arthur Laurents, Jerome Robbins, Lillian Hellman, Stephen Sondheim and Stephen Wadsworth, as

Many of Bernstein's correspondents are figures for whom the Library of Congress holds associated materials in its collections, such as George Antheil, Samuel Barber, Robert Russell Bennett, Elliott Carter, Otto Klemperer, Serge Koussevitzky, Richard Rodgers and Arnold Schoenberg.

Finally, the correspondence files include a number of letters from then-young children (now famous musicians) who wanted to play in Bernstein's "Young People's Concerts."

There are several letters, for example, from Yo Yo Ma, the first written as an 8-year-old asking how to apply; another written after his first appearance, to share the excitement of getting his first full-size cello; and another thanking Bernstein after realizing that he (Ma) had been the recipient of a Bernstein-sponsored scholarship at Harvard. He concludes by saying that he will do his best to have a musical career that would make Bernstein proud.

☐ **Nonmusic manuscripts.** The archives includes Bernstein's school papers, from Boston Latin School through the final copy of his Harvard thesis on American music; literary works, including original poetry, television scripts, lectures and drafts of his books. Most of these are found in several drafts, often entirely handwritten, followed by corrected typescripts and then final copy.

Dozens of puzzles, especially acrostics, are in the archives. Bernstein loved puzzles and would often stay up with friends far into the night challenging them with word games and puzzles.

☐ **Photographs.** Thousands of photographs ranging from childhood to the final months of his life are included in the archives, from formal portraits to snapshots. He is variously represented as a father, husband, student, teacher, composer, performer, conductor and cultural icon.

☐ **Music manuscripts.** Bernstein was very methodical in maintaining all versions of his work for a piece of music. He would immediately start a folder, and each sketch-page,

each line for a lyric, each draft and final page was filed away in that folder. Researchers will be able to follow Bernstein's compositional process in a kind of detailed way that is seldom possible with composers' manuscripts.

☐ **Film and sound recordings.** Hundreds of feet of film and video, ranging from his television work to concert performances to the celebrated video of the "West Side Story" recording session in 1987 with Kiri Te Kanawa and Jose Carreras are in the archives. Home movies are also included, one of which shows family members acting out the story of Moses in costume on a beach.

☐ **Other materials.** Posters from concert and Broadway performances, programs, scrapbooks, artworks and fan mail are also part of the Bernstein archives.

The Leonard Bernstein archives will start arriving at the Library of Congress in December 1993. Materials will be available for researchers and musicians to use in the Performing Arts Reading Room following processing and conservation. And in the future, in a cooperative effort with the Bernstein family foundation, Springate, they will be accessible around the world on-line by a much larger scholarly audience through the process of electronic digitization.

Those Who Knew Him Discuss His Legacy

A panel of seven persons who were associated with Leonard Bernstein discussed his life and career during the Nov. 8 ceremony announcing the Library's receipt of the Bernstein archives.

Moderated by Schuyler Chapin, longtime friend and associate of Bernstein and one of the three trustees of his estate, the panel also included his daughter Nina Bernstein, describing the digital archives project; James W. Pruett, chief of the Library's Music Division, discussing LC's role; Lauren Bacall, recalling Bernstein's qualities as a humanitarian and friend; conductor Michael Tilson Thomas, commenting on Bernstein's musicianship; Scott Massey, president and executive director of the Nashville Institute for the Arts, describing Bernstein's significance as an educator; and Kristina Woolsey, Distinguished Scientist for Apple Computer Inc., commenting on the technical aspects of making archives widely available in electronic form.

Dr. Billington accepts Bernstein's personal conducting score for "West Side Story" from (from left) Nina Bernstein, Jamie Bernstein Thomas and Alexander Bernstein during the Nov. 8 presentation.

"I think it would be a good idea—and the panel is stuck, because if they don't think so they're going to have to do it anyway," Mr. Chapin joked, "for all of us to hear from this distinguished group their own feelings about Leonard Bernstein as this immense power that has had such a great effect on so many people."

Dr. Woolsey, whom Mr. Chapin called the "digital lady," began by recalling "the notion of Bernstein's teaching, the sharing" of his knowledge.

"A number of us have been working to enhance that kind of teaching, because electronic technologies let you go beyond the present. I think we have a wonderful opportunity here," said Dr. Woolsey, who will help advise on the digitization of the archives.

"Leonard Bernstein wasn't a conductor, he was a musician, a totally hands-on musician in every aspect of music," said Mr. Thomas.

"It has always been the privilege of people who have had the good fortune to work with a composer to get much more of the subtext of what needs to be there" in the score, he said. "Very often [this subtext] comes most powerfully from hearing a composer actually sing his own music to

you or hear him perform it or describe what the germ of inspiration was. When we work with composers from the remote past we have to infer a great deal of this. . . . But now, what is so extraordinary about this archives is that we will be able to mine the marginalia, the footnotes in Bernstein's music. . . . And we will actually be able to hear him perform and sing his music. There is so much that musicians of the future will know and discover about Lenny's music."

"I can't follow that," said Ms. Bacall. "I speak as an old friend of Lenny's. I think the wonderful thing about this archives is that future generations that have never seen or heard Leonard Bernstein before will receive that energy that he had. He was able to communicate so much feeling in what he did, and I think . . . the excitement he generated will be felt around the world."

"The overwhelming question that people will ask, once they've had a chance to look over the archives in their massive totality," said Nina Bernstein, is, " 'Did this man ever sleep?' He was a man who never took any time off. When you see the boxes and boxes of material . . . you about the archives." Commenting on Bernstein as an educator, Dr. Massey said that "he didn't condescend to children. Young people responded to his passion. He didn't realize that this was a man who never stopped" working.

Michael Tilson Thomas and Lauren Bacall were among those on a panel of friends and colleagues who discussed their experiences with Leonard Bernstein.

Bernstein's conducting score of "West Side Story," 1956

"And [his work] was all about touching other people. I hope some of that comes through with these archives."

"It will," said Mr. Chapin. "And that's a wonderful way to introduce Scott Massey, because the very first institute that has been brought to life bearing Bernstein's name with education through the arts was the brainchild of Scott Massey."

"It's impossible to categorize Bernstein," said Dr. Massey. "He was constantly pushing out of any boxes that you tried to put him in. And that is one of the most exciting things about him as an educator. What you will see in this archives is this incredible curious mind at play, a career in learning. The center is very excited patronize; he was the very symbol of learning."

Dr. Pruett commented that he came to know Bernstein through his "magnificent" performances and recordings of Charles Ives, Gustav Mahler and Dimitri Shostakovich. "But in the future, we will be able to identify with all of the man's work, rather than just the time that we became acquainted with the individual.

"As far as the acquisition of the archives is concerned, it adds a brilliant star to this galaxy that we have already at the Library. But this has an added dimension in the long-term digitization project. Through this project, I think we will reshape many impressions about music in the 20th century."

–Guy Lamolinara

Paper vs. Modem:

Publisher Speaks on Print in the Electronic Age

Although quick to acknowledge the rapid growth of computer-based publishing and on-line information services, Allan Kornblum, director of Coffee House Press, believes there will always be a market for bound books.

"The way information is being published and distributed is changing drastically," he said. "My family doesn't own an encyclopedia anymore, for example. My child uses Prodigy instead." (Prodigy is a commerical on-line information service.)

"The company that does my typesetting jobs used to produce a publication called *The Asphalt Review*. Soon, this type of specialized publication will routinely be published on CD-ROM or on-line, not in paper copies," he said. "But books that are both public and intimate—the kind that are read in the bathroom or on the beach, in the subway or on the sofa—those books will not all go to modem. Good books are not the stuff of fly-by-night technology. They fit our hands, our brains and bodies, and we'll continue to insist that they do."

The Library of Congress Professional Association sponsored Mr. Kornblum's talk on "The Implications of a World Without Printed Books," which he delivered Nov. 1 in the Mumford Room. The publisher, who lives and works in Minneapolis, has received a grant from the Lila Wallace-Reader's Digest Fund to tour various parts of the country, publicizing the achievements of small literary presses that publish works often passed over by large publishers.

"*Through the Arc of the Rainforest* by Karen Tei Yamishita was rejected by 20 other publishers before it got to me," he said. "But when it came out, it was very favorably reviewed—one critic compared it to works by Stanislaw Lem, Chaucer and Gabriel Garcia Marquez. It won the American Book Award from the Beyond Baroque Foundation for excellence in multicultural literature and the Janet Heidenger Kafka Award for best work of fiction by an American woman.

"Then there was a book sent to us by a literary agent after it had been rejected by three other houses," Mr. Kornblum recalled. "The editors who reviewed it said the manuscript was interesting but added, 'We already have our Hispanic author. We don't need another one.' Since then, *A Place Where the Sea Remembers* by Sandra Benitez has been favorably reviewed by *The New York Times* and *The Washington Post*, and Simon and Schuster just bought the paperback rights for $25,000."

Mr. Kornblum then provided a brief overview of printing and publishing through the ages. He traced written language's passage from the cuneiform of the Acadians and Sumerians to the hieroglyphics of ancient Egyptians, through the Phoenician alphabet, up to the Roman alphabet in 500 B.C.

He also remarked on the transition from papyrus to paper as the writing surface of choice, reminding his audience that its inventor was not European but Chinese. After showing the Emperor of China a sample of his new product in 105 A.D., Ts'ai Lun was rewarded with a castle and a concubine.

In his discussion of man's early forays into publishing and the establishment of libraries, Mr. Kornblum pointed out that "the Greeks, Romans and Egyptians valued original manuscripts. They realized that each retelling or copying of an original work corrupted it somewhat, so

Allan Kornblum gives a printing demonstration on a Kelsey platen press following his talk on "The Implications of a World Without Printed Books" at the Library on Nov. 1. *Photo by Yusef El-Amin*

authorities took extraordinary efforts to make copies, or when necessary, to obtain the originals."

The ancient library of Alexandria, Egypt, for example, once borrowed an Athenian library's three rare scrolls of plays written by famous tragedians in order to copy them. However, the Alexandria library decided to keep the originals and sent the copies to Athens instead, forfeiting a substantial security deposit.

"Libraries were a source of civic pride, and their stores of knowledge were highly valued," Mr. Kornblum said. "Laws were passed to allow local authorities to board ships to search for and borrow scrolls for copying. When one city-state conquered another, the victors either burned the enemy's libraries or confiscated their holdings."

He said that, ironically, today's use of more efficient computer technology to write and edit literature may preclude the preservation of authors' first drafts.

"People type and revise their work on computer without ever printing out the early product," he explained. "The drafts are sent back and forth between author and editor on disk or by modem. Thus, we lose all traces of the work in progress."

During the the Middle Ages in Europe, the practice of producing actual books was preceded by a more primitive form of publishing. Once completed, a manuscript would be given to copyists who produced several versions that were sent to a few recipients who would read the work to an audience. "Such readings could last for days," Mr. Kornblum said.

The earliest books were written in Latin, whose universality gave scholars throughout the world access to all available works, regardless of where they were written. But this practice denied access to those who read only in their native language.

Next, Mr. Kornblum described the earliest types of books published, pointing out that health and self-help books are not a recent phenomenon but began to appear immediately after the invention of printing. But free speech safeguards came much later, he said, citing the fate of William Tyndale.

During the highly repressive era of 16th century Britain, Tyndale dared to translate and publish the New Testament in English. Church authorities feared that its dissemination would lead to individual interpretations of the text and perhaps foment popular rebellion, Mr. Kornblum explained, "and they were right."

Tyndale found a printer in Cologne, who finished only part of the job before his enemies interfered, destroying the shop. Tyndale fled to Worms, where 6,000 copies of the forbidden text were printed between 1525 and 1535. In May 1535, he was captured in Antwerp and later garroted for his "crime." Many experts believe that 60 percent of the English New Testament was derived from Tyndale's version.

"There were many courageous publishers who were threatened or burned at the stake for publishing their works. And, unfortunately, there are signs that we may be heading into intolerant times again."

—Allan Kornblum, Publisher

"There were many other courageous publishers who were threatened and even burned at the stake for publishing their works," Mr. Kornblum added. "And, unfortunately, there are signs that we may be heading into intolerant times again."

He also saluted other publishers of the distant past, describing them as "protean figures" who could be both "capitalists and visionary humanists" and "meticulous scholars" who were also excellent "sales directors, shop foremen, designers and artisans."

Mr. Kornblum's fascination with the now obsolete art of letterpress printing and the production of handmade books led him to start the Toothpaste Press. After producing more than 70 letterpress publications that critics hailed for their content and design, Mr. Kornblum and his wife, Cinda, decided to begin a more ambitious—and slightly better paying—enterprise.

"We wanted to do more for our authors and to publish a wider variety of books. Our teeth were brushed. It was time for coffee," he said.

The speaker bemoaned the fact that economic and other forces seem to be just as effective today as Tyndale's enemies were in preventing thought-provoking books from being published.

"Publishers used to be willing to nurse authors along, to publish second and third books to help them break into the market," he said. "Now the typical editor jobhops so much, and book sales are so important, an author's breakthrough novel has to come right away."

Thanks to their willingness, and ability to showcase worthy but unknown writers, the publisher and his staff of seven are now receiving upwards of 3,000 unsolicited manuscripts per year. He hopes to increase his company's output to 12 to 16 titles per year and to continue visiting bookstores and other sites around the country, promoting the cause and good work of small presses throughout the country.

"I am still amazed," he said, "that with only 52 upper and lower case letters we can record all of the thoughts a human being can express."

—*Barbara Bryant*

News from the Center for the Book:

New Idaho Center for the Book Approved

The Hemingway Western Studies Center at Boise State University will be the home of the new Idaho Center for the Book.

In making the announcement, John Y. Cole, director of the Center for the Book in the Library of Congress, congratulated Boise State University Professor of English Tom Trusky, who will serve as the center's director, on the successful two-year effort to develop the organizational and funding base necessary to establish the Idaho center. "Tom has enlisted 16 board members who together represent all aspects of Idaho's book community, from author to reader," Dr. Cole said. The board includes writers, artists, publishers, book sellers, librarians, archivists, educators and members of the Idaho Humanities Council and the Idaho Commission on the Arts. The state librarian will be an ex-officio member.

The purpose of the Idaho Center for the Book is "to encourage and promote an interest in reading, writing, making, disseminating and collecting books, as well as preserving and publicizing Idaho's bibliographic heritage." The center seeks "the involvement of individuals, groups, corporations and foundations that have a special interest in book making, literacy, and the intellectual and artistic heritage of Idaho as expressed in books."

Its initial projects will include the creation of a literary heritage map, "Idaho by the Book," traveling book exhibitions and the establishment of a rental library of films and videos on book arts. Also available will be films about books made into features about Idaho.

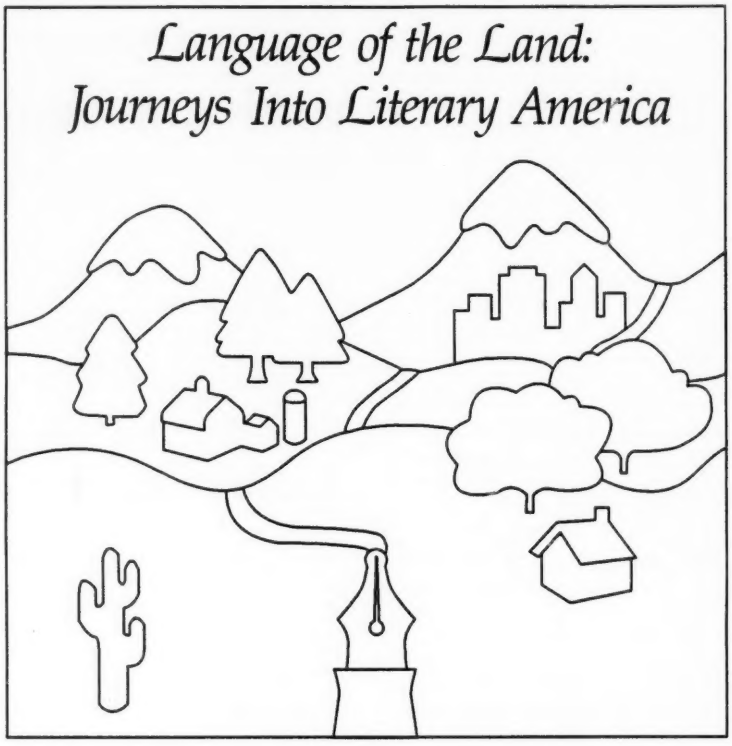
For information, write or call Tom Trusky, director, Hemingway Western Studies Center, Boise State University, 1910 University Drive, Boise, ID 83725. (208) 385-1999.

☐ **1994 Minnesota Book Awards.** The Minnesota Center for the Book has issued a call for nominations, participants and sponsors for the 1994 Minnesota Book Awards.

Now in its sixth year, the awards program promotes and celebrates the contributions that Minnesota resident authors and illustrators make to the quality of life in the state. Books to be considered must have been written, illustrated, designed or edited by a Minnesota resident and have been published between Jan. 1 and Dec. 31, 1993. The 1994 awards will be presented on April 16, 1994, at Augsburg College in Minneapolis during the opening of the "Language of the Land" traveling exhibition from the Library of Congress.

For information, write the Minnesota Center for the Book, 226 Metro Square, Seventh and Robert Streets, St. Paul, MN 55101.

☐ **"Language of the Land" Exhibition Opens in Pennsylvania.** A reception on Nov. 21 at the Susquehanna Art Museum in Harrisburg marked the Pennsylvania opening of the LC traveling exhibition "Language of the Land: Journeys into Literary America." On Dec. 2



Martha Hopkins of LC's Interpretive Programs Office and exhibit director, presented a lecture about literary maps and the making of the exhibition. Her presentation and the exhibition, which will remain on view until Jan. 8, 1994, were sponsored by the Harrisburg-based Pennsylvania Center for the Book with support from the Lila Wallace-Reader's Digest Fund.

☐ **Jefferson Commission Meets at the Library.** On Nov. 17 the Library of Congress hosted the second meeting of the Thomas Jefferson Commemoration Commission, created by an act of Congress on Aug. 17, 1992, to commemorate the 250th anniversary of Jefferson's birth (see LC *Information Bulletin,* Sept. 20, 1993). Center for the Book Director John Y. Cole represented Librarian of Congress James H. Billington at the meeting, and the center hosted a luncheon in the Jefferson Building's Great Hall for commission members and special guests.

At the commission meeting, held in the Library's Rosenwald Room, chairman Merrill D. Peterson, Jefferson Foundation Professor of History at the University of Virginia, reported on the commission's legislative and financial status, its fund-raising efforts and its programming plans. He also distributed a new brochure, "The Thomas Jefferson Commemoration Commission, 1993–1994," which describes the commission's purpose and five current projects:

• **Jefferson and the Changing West: From Conquest to Conservation,** a conference and other activities that will reassess Jefferson's contribution to the development of the American West. The conference will be hosted and cosponsored by the Missouri Historical Society in St. Louis in the fall of 1994.

• **Thomas Jefferson—World Citizen,** a series of symposia in which participants from around the world assess the effect of Jefferson's ideas and legacy on their own countries. Symposia have been held in Tokyo, Buenos Aires and London, and will soon take place in other world capitals, culminating at a meeting in Washington in October 1994.

• **Jefferson, the Schools and Civic Learning,** a project inspired by Jefferson's conviction that education is a paramount responsibility of democratic government and thus a primary ingredient in the making of good citizens. The commission will work with existing organizations, particularly the Center for Civic Education, sponsor of the "We the

Poet Laureate Rita Dove (top) discusses Thomas Jefferson with Wilton Dillon of the Smithsonian Institution during the Nov. 17 meeting of the Jefferson Commission; Gerard Gawalt of the Manuscript Division and Irene Burnham of the Interpretive Programs Office spoke with George Taylor Stewart, a commission member. *Photos by Jim Higgins*

People" program for high school students.

- **Conversations About Jefferson,** a series of 30-minute discussions about major themes or facets of Jefferson's life that is being planned for public radio.
- **The Jefferson Forums,** a series of public meetings, being planned for television, that will focus attention on fundamental questions of governance as America approaches the 21st century.

Librarian of Congress James H. Billington and Librarian of Congress Emeritus Daniel J. Boorstin were the principal speakers at the luncheon, in addition to Merrill Peterson. John Cole introduced the special guests, including Poet Laureate Rita Dove and LC staff members who had contributed to the Library's 1993 commemoration of the 250th anniversary of Jefferson's birth, including Gerard Gawalt, Manuscript Division; James Gilreath, Rare Book and Special Collections Division; Margaret Wagner, Publishing Office; and Irene Burnham, Interpretive Programs Office.

Dr. Cole also announced that the Library has received a grant from the Henry Luce Foundation for a major Jefferson Building exhibition on "Jefferson, Knowledge and Democracy."

For information about the projects of the Thomas Jefferson Commemoration Commission, write the commission, P.O. Box 735, Charlottesville, VA 22902. (804) 977-7911.

ATTENTION

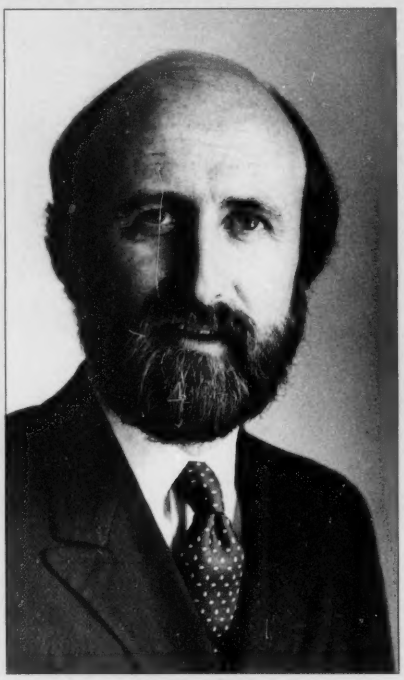
This is the final issue for 1993. The next issue of the *Information Bulletin* will be published Jan. 10.

CORRECTION

The caption for the photo on page 444 of the Nov. 29 issue mistakenly referred to Eric Sevareid's passport. The photo is of his Chinese press pass.

Videotape of Poet Laureate Rita Dove Available from LC

The Library of Congress has just released the videotape of "A Conversation with Poet Laureate Rita Dove." The video is available for $15.95 from the Library's Sales Shop and will also be sold at literary events held at the Library.



Director Ray Schmitt

This new 30-minute video of Ms. Dove was directed by Ray Schmitt of Real Earth Productions and produced by John Sullivan of the Library's Public Affairs Office. It comprises an interview of Ms. Dove by National Public Radio's Susan Stamberg, taped in the Poetry Office on Oct. 15, and footage of her first reading on Oct. 7 in the Library's Great Hall.

Also included in the video are still photos relating to Ms. Dove's background and family, as well as a brief history of the term "Poet Laureate" and a chronicle of former Library laureates and consultants in poetry.

The second woman in the post since "Poet Laureate" was added in 1985 to the title "Consultant in Poetry," Ms. Dove is the seventh Poet Laureate, succeeding Robert Penn Warren, Richard Wilbur, Howard Nemerov, Mark Strand, Joseph Brodsky and, most recently, Mona Van Duyn. Ms. Dove is the youngest Poet Laureate, at age 41, and is on a year's sabbatical from her teaching post at the University of Virginia.

Among Ms. Dove's credits is her recent recognition by *Glamour* magazine, which included her in its "Women of the Year" awards. Ms. Dove's works include *Grace Notes* (1989), *Thomas and Beulah* (1986), for which she won a Pulitzer Prize in 1987, *Museum* (1983) and *The Yellow House on the Corner* (1980). She is also the author of a collection of short stories, *Fifth Sunday* (1985), and a novel, *Through the Ivory Gate* (1992).

Visitors to the Library may purchase the video at the Sales Shop in the Madison Building, or may request it through the mail, for an additional $5 for shipping and handling. Purchases may be made by check, money order, or with MasterCard or Visa. Mail requests to Library of Congress, Sales Office, Washington, DC 20540-5240, or call (202) 707-0204.

New Calendars Mine the Riches of the Library of Congress

The magnificent collections of the Library of Congress are featured in 15 new calendars just released for 1994.

Created cooperatively by the Library and two publishers – Pomegranate Publications and Fulcrum Publishing – the calendars illuminate different facets of art, cartography, architecture, social history, literature and music in the Library's general and special collections.

Three engagement calendars, published in cooperation with Pomegranate, feature the world of literature and writers (**"A Literary Companion"**), children's books (**"Dreams of Childhood"**), and courageous women through the ages (**"Women Who Dared"**). Each contains 52 illustrations, one for each week, and informative accompanying text.

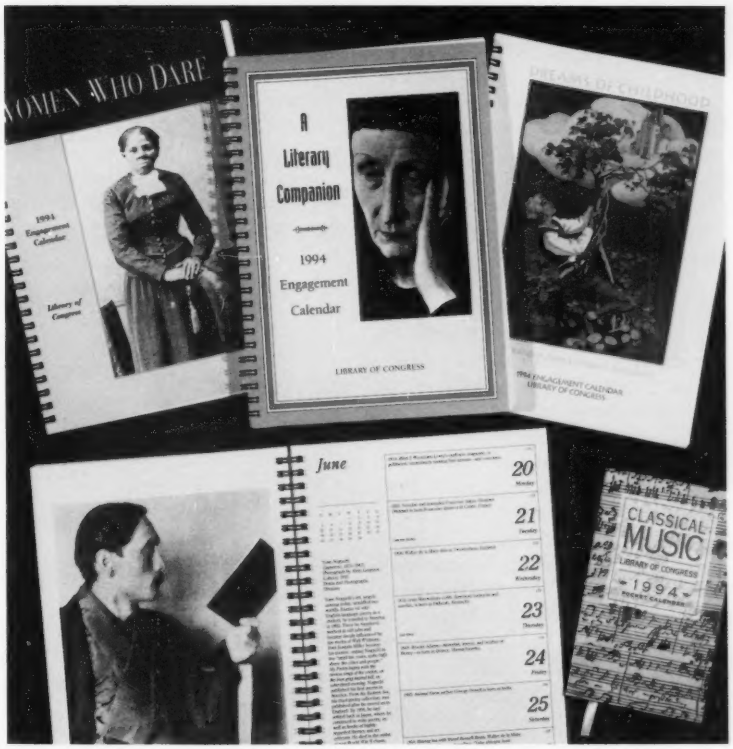
A pocket datebook (**"Classical Music"**) features musical dates and delectations from the Library's collections, mostly in color (3½ by 5¾ inches; $5.95).

Wall calendars for 1994 span a wide range of interests in the following titles:

☐ **"Maps of the Heavens."** The work of 17th century celestial cartographers Mattheus Seutter, Andreas Cellarius and Reiner Ottens, reproduced in full color in an oversized art-calendar format, captures the golden age of celestial mapmaking in dazzling fashion (17 by 20 inches; $17.95, Pomegranate).

☐ **"Designs for the U.S. Capitol."** Proposed designs for the building that both symbolizes and embodies our democratic government include the elegant and imaginative work of Benjamin Henry Latrobe, Charles Bulfinch, William Thornton and others (14 by 16 inches, opens to 14 by 28 inches; $13.95, Pomegranate).

☐ **"Classical Music."** Third in a series, featuring photographs, manuscripts, instruments and descriptive text pertaining to the Library's music collections. Includes birthdays and other musical milestones, as well as a selection of pertinent quotes (14 by 16 inches; $13.95, Pomegranate).



☐ **"The Civil War."** Third in a series, featuring more than 35 full-color and duotone illustrations, 20 to 30 historical entries for each month and running excerpts of letters of two soldiers, one a lieutenant in the Confederate army and one a young officer in the Union army (12 by 12 inches, opens to 12 by 24 inches; $11.95, Pomegranate).

☐ **"Travel Posters."** A selection of color posters traces the development of the pictorial travel poster that paralleled the travel industry's beginnings. Several countries and processes are represented, as are masters of the genre such as A.E. Mouron ("Cassandre") and Paul George Lawler. Includes notable dates in travel history (12 by 12 inches; $9.95, Pomegranate).

☐ **"Art Nouveau Posters."** Also from the 100,000-item Poster Collection in the Library's Prints and Photographs Division, 12 color posters representing some of the finest examples of art nouveau, including the work of Grasset, Toulouse-Lautrec, Will Bradley and others (12 by 12 inches; $9.95, Pomegranate).

☐ **"A Literary Companion."** Features biographical essays and historical photographs of 12 writers who have shaped our views of the world, including Pearl S. Buck, William Butler Yeats, James Joyce, Anton Chekhov, J.R.R. Tolkien and Zora

Neale Hurston. Includes birthdays of literary figures for each day of the year (13 by 12 inches; $10.95, Pomegranate).

☐ **"Women Who Dared."** Photographs, quotes, and short biographies of 12 women who challenged political, social and gender barriers and opened up new vistas for all, including Margaret Sanger, Bessie Coleman, Lucy Stone, and Wangari Maathai. Includes "read more about it" information and birthdays of daring women (13 by 12 inches; $10.95, Pomegranate).

☐ **"Shadowcatcher."** Twelve black-and-white photographic portraits of Native Americans by Edward S. Curtis, selected from the 1,700 Curtis images in the Library's Prints and Photographs Division. Includes descriptive text and dates in Native American history (12 by 13 inches; $10.95, Pomegranate).

☐ **"Gentle Conquest."** A celebration of more than 300 years of discovery and chronicling of North American flora, with color illustrations by Catesby, Ehret, Thornton and others whose exquisite records of their findings are housed in the Library's collections (11½ by 11½ inches; $10.95, Fulcrum).

☐ **"Jefferson the Man."** The Library's principal founder and American renaissance man is uniquely revealed in words and images on subjects from gardening to family values to ice cream (11½ by 11½ inches; $10.95, Fulcrum).

All these calendars are available in the Library of Congress Sales Shop, and by mail order from the Library of Congress, Box J, Washington, DC 20540. For information on shipping and handling charges for mail order, call (202) 707-6095.

Calendars are also available at bookstores and other outlets nationwide or from the publishers.

Information Bulletin '92 Index Available

Quick: When did the Gorbachevs visit the Library? Who was the keynote speaker at the Hispanic Heritage Month celebration? How did the *Library of Congress Information Bulletin* celebrate its 50th anniversary? You can find answers to all these questions and many, many more when you purchase indexes to the *Information Bulletin.*

The 1992 *Index* is just off the press and back issues are still available at the following prices:

☐ 1992 Index–$10 each

☐ 1991 and 1992 Indexes–$15

☐ Individual indexes, 1985–1991–$3.50 each

☐ SPECIAL OFFER: All eight indexes (1985–1992)–$25

If you are interested in tracking major events in the world of libraries and information science, or if you are just interested in having access to the chronicle of LC events, order now.

Specify the index editions desired and send with your check or money order made out to the Library of Congress Professional Association to: Index Orders, LCPA, Library of Congress, Washington, DC 20540-9991.

Foreign libraries add $4 for shipping and handling. Orders for libraries in the United States and Canada routinely are sent book rate; first class is available for an additional $2.

PUBLICATIONS

Antonio Frasconi Lecture Subject of New LC Book

The Children's Literature Center in the Library of Congress has announced publication of *Antonio Frasconi at the Library of Congress,* based

on a lecture given by the internationally acclaimed graphic artist at the center's 1989 International Children's Book Day celebration.

In his lecture, May 18, 1989, the artist recounted his creative and intellectual journey as he developed into the "journalist-artist" that he dreamed of becoming as a boy in Montevideo, Uruguay. Culmination of this goal, he told the audience of children's book and art lovers, came in his creation of a major exhibition in 1986 to show the "tragic history" of Uruguay during 12 years of military dictatorship.

He also explained development of his artistic style, specializing in woodcuts, and creation of his first children's book, *See and Say*, a picture book in four languages, published in 1955.

The idea for the book came, he said, from his unsuccessful search for a way to teach his young son, Pablo, about differences in languages.

"I was looking not for a book to teach a child a foreign language but for one that would show that there are different ways to say the same thing, that there is more than one nation in our world, that there are many other countries where people speak different languages," said Mr. Frasconi.

Illustrations by Antonio Frasconi, from *Antonio Frasconi at the Library of Congress*

"I discovered that my work could in some ways introduce a young mind to an understanding of our vast cultures."

The new Library of Congress publication recounts details of the artist's life from his birth in Buenos Aires, while his Italian-born parents were en route to a new home in Montevideo, through his arrival in New York to study at the Art Students League in 1945, and into his years of professional activity in the United States.

The 43-page, soft-cover book is illustrated by 30 Frasconi woodcuts. Its introduction is by Margaret K. McElderry, the eminent children's book editor who has brought many children's book writers and illustrators to America and who discovered Mr. Frasconi for the American audience. An extensive bibliography documenting the artist's illustrated books and portfolios as well as critical writings and selected exhibition catalogs was compiled by Cornelia Corson, head librarian at the Spence School in New York City. The book was edited by Sybille A. Jagusch, chief of the Children's Literature Center.

Antonio Frasconi at the Library of Congress (Serial Number 030-001-00144-0) is available from the Superintendent of Documents,

Biographical Files of Hungarian Reference Library Of New York Available on Film

The European Division has announced the filming of the collection titled *Materials for an American-Hungarian Lexicon: The Biographical Files of the Hungarian Reference Library of New York (1937–1942)*, edited and with an introduction by Kenneth E. Nyirady, senior reference librarian in the European Division.

Consisting of five reels of film, this work contains about 3,600 pages of biographical information on 930 Hungarian-Americans. Collected during the late 1930s and early 1940s by the Hungarian Reference Library of New York (HRL), a research and cultural center established in 1937 by the Hungarian National Museum, the material collected was to be used to create a Hungarian-American biographical dictionary.

However, the outbreak of hostilities between Hungary and the United States in December 1941 resulted in the closing of the Hungarian Reference Library in early 1942. In 1953 the Library of Congress obtained this material along with the so-called Feleky Collection, a 10,000-volume collection of primarily English-language Hungarica that had belonged to the HRL. Although controversy surrounded the Library's plan to "break up" this collection by absorbing it into the general collections, the biographical files remained unnoticed in the Library's Manuscript Division until early 1991, when they were transferred to the European Division for disposition. During subsequent examination, their value to research became apparent, and the decision was made to microfilm them.

The material in these files varies in quality and quantity. Most valuable are the filled-in biographical questionnaires that the HRL sent out to potential respondents. Other materials include clippings from newspapers and journals, concert and exhibition announcements and programs, offprints and some photographs. Because files were maintained for individuals of vastly different backgrounds, including those that one would not expect to be included in a biographical dictionary, this material presents a fascinating cross section of American-Hungarian society in the late 1930s and early 1940s.

Besides individuals from the arts and sciences, the legal and medical profession, religion and sports, there are also files on people involved in local business and politics, public school teachers, factory workers, military personnel and occasionally even a child.

Individuals and libraries interested in acquiring a microfilm copy of these files should order Microform 93/991 from Photoduplication Service, Library of Congress, Washington, DC 20540-5230.

Washington, DC 20402-9328, for $3.

The Children's Literature Center has presented International Children's Book Day celebrations annually since 1987 with support by a grant from the Ezra Jack Keats Foundation.

—Jeanne Smith

Country Studies Volumes From Federal Research Division

The Library of Congress Federal Research Division has issued the latest three volumes in a series of country studies published under an agreement with the U.S. Department of the Army: *Nepal and Bhutan: Country Studies*, edited by Andrea Matles Savada, *Peru: A Country Study*, edited by Rex A. Hudson, and *Guyana and Belize: Country Studies*, edited by Tim Merrill.

The series consists of more than 100 titles covering 143 sovereign states and 15 dependencies. A typical book in the series, intended as an introduction to an individual country, contains five chapters describing and analyzing its history, society, economy, government and politics, and national security. All books in the series are hardbound and contain maps, charts, photographs, tables, chapter bibliographies, a glossary and an index.

During the past several years, more than 1 million copies of the books in the series have been sold, and more than 150,000 copies have been distributed to depository libraries throughout the United States.

A list of books in print in the series is available from the Country Studies Program, Federal Research Division, Library of Congress, Washington, DC 20540-5220.

To purchase the books, write to the Superintendent of Documents, U.S. Government Printing Office, Washington, DC 20402. Titles and stock numbers must be cited when ordering (Nepal and Bhutan—$23, 008-020-01300-5; Peru—$23, 008-020-01304-8; Guyana and Belize—$22, 008-020-01309-9). Include check or money order payable to the Superintendent of Documents.

Recent NLS/BPH Publications

The following publications are available free on request (except as noted) from the National Library Service for the Blind and Physically Handicapped (NLS), Library of Congress, Washington, DC 20542.

☐ *Talking Book Topics* (ISSN 0039-9183), November-December 1992 (Vol. 58, No. 6); January-February 1993, March-April 1993, May-June 1993, July-August 1993,

and September–October 1993 (Vol. 59, Nos. 1–5). Bimonthly annotated listing of books added to the Library's national talking-book collection. Includes news about free library services for blind and physically handicapped readers and lists magazines recorded on disk. In large print and on cassette and flexible audiodisk.

☐ *Braille Book Review* (ISSN 0006–873X), November–December 1992 (Vol. 61, No. 6); January–February 1993, March–April 1993, May–June 1993, July–August 1993, September–October 1993 (Vol. 62, Nos. 1–5). Bimonthly annotated listing of books added to the Library's national braille collection. Also reports on free library services for blind and physically handicapped readers, announces books available from independent agencies, and lists magazines produced in braille. In large print and braille.

☐ *News* (ISSN 1046–1663), October–December 1992 (Vol. 23, No. 4); January–March 1993, April–June 1993, July–September 1993 (Vol. 24, Nos. 1–3). Quarterly report on national and international activities in library services for blind and physically handicapped individuals, distributed to the national network of cooperating libraries and agencies. In regular print and braille.

☐ *Update* (ISSN 0160–9203), October–December 1992 (Vol. 15, No. 4); January–March 1993, April–June 1993, July–September 1993 (Vol. 16, Nos. 1–3). Quarterly newsletter with information for and about volunteers in the NLS network. In regular print and braille.

☐ *Cassette Books 1992* (ISSN 0363–9029). Annotated catalog of adult and young adult books recorded on cassette for blind and physically handicapped readers during 1992. Titles, which have previously been announced in *Talking Book Topics*, are arranged by subject category under nonfiction and fiction headings. In large print and on flexible audiodisk.

☐ *Braille Books 1991–1992* (ISSN 0277– 5247). Annotated catalog of press-braille and limited-copy books produced for adults and young adults during 1991 and 1992. Titles, which have previously been announced in *Braille Book Review*, are arranged by subject category under nonfiction and fiction headings. In large print and braille.

☐ *Coping Skills* (ISBN 0–8444–0799–2). Selected, annotated list of books on cassette and in braille about dealing with problems and adjusting to changes in life. Includes sections on self-development, relationships, marriage and divorce, families, child abuse, health and healing, alcoholism and other addictions, aging, disabilities, providing care for a loved one, and death and bereavement. In large print and on flexible audiodisk.

☐ *Library Resources for the Blind and Physically Handicapped 1993* (ISSN 0364–1236). A directory of the national library service providing recorded and braille materials to blind and physically handicapped persons. Includes information on NLS network libraries and machine-lending agencies, and on other national library resources; and statistics on readership, circulation and budget. In regular print.

☐ *Magazines in Special Media 1993* (ISSN 0889–6518). A descriptive listing of periodicals available in large-print, brailled and recorded formats. Part I describes magazines available from NLS by direct subscription. Part II lists magazines that are not a part of the NLS program and provides ordering information. In large print, in braille and on flexible audiodisk.

☐ *Projects and Experiments 1992* and *Projects and Experiments 1993.* Special-edition newsletter discussing technical developments and long-range projects of NLS. The 1992 issue covers the new building for the New York City regional library and its automated distribution system. The 1993 issue covers collection development. In regular print and braille.

☐ *What's New? 1993.* Yearly publication describing the most recent enhancements of the NLS program. Includes information on catalogs, bibliographies, newsletters and other publications. In large print and braille.

☐ *How Do I Do This When I Can't See What I'm Doing? Information Processing for the Visually Disabled.* A monograph by Gerald Jahoda, professor emeritus, School of Library and Information Studies, Florida State University. Describes alternative tools and techniques of use to visually impaired persons who wish to become independent. For sale by the U.S. Government Printing Office, Superintendent of Documents, Mail Stop: SSOP, Washington, DC 20402–9328 (ISBN 0–16–041749–X). In regular print.

☐ Two newly revised factsheets are available. *Facts: Books for Blind and Physically Handicapped Individuals* (January 1993) provides a general introduction to the NLS program, with information on eligibility, range of services and publications available. In regular print and braille. *Facts: Sources for Purchase of Cassette and Disc Players Compatible with Recorded Materials Produced by the National Library Service (NLS)* (October 1992) is a buying guide intended for individuals and institutions who wish to own their own playback equipment. Lists producers and distributors that sell their products nationally and internationally. In regular print and on flexible audiodisk.

☐ *Deaf-Blindness: National Organizations and Resources* (Reference Circular 93–1) is intended for use by deaf-blind individuals, family members, professionals and the general public. Includes data on rehabilitation, education, information and referral and sources for adaptive devices and products. In regular print and braille.

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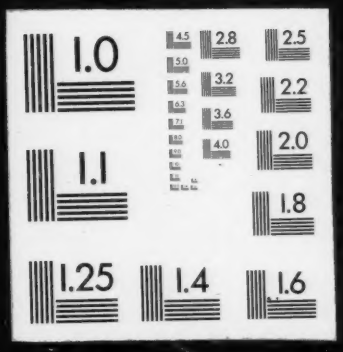
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